

# NEW YORK CLIPPER

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## OUTSIDE THE DRESSING ROOM.

WRITTEN FOR THE NEW YORK CLIPPER.

The lights are out, and the play is over;  
And the deeper darkness holds hearers all,  
All who have sighed with the mimic lover  
Free of the farce of his passion's thrall;  
But above I stand where the thin white fingers  
From one dim jet on the tall, steep stairs  
Points in at a nook where the graces linger—  
For my heart and the soul of my soul are there!

Just here, where darkness and cold contending  
Have chilled the air into dreary death,  
Is a painted palace, whose doors are bending  
Like a dry leaf moved by a weary breath.  
Oh, fools, to whose pleasure my love has lent her!  
Content with that you have heard and seen,  
'Tis the painted palace, whose doors you enter—  
You never saw in her home the queen

For me, her treasure of youthful beauty;  
For me, white arms and the fairy feet  
That wave for Love as saints wave for Duty;  
All, all for me, while our two hearts beat!  
See now where she comes, how the shadows cower,  
Abashed by that sweetness with goodness rife—  
For the crowd, my own, was the acted hour—  
For me, is the truth that will last for life!

WALTER S. SAWYER.

## BARKER'S BORROWED BABY.

WRITTEN FOR THE NEW YORK CLIPPER.  
BY ROBERT J. DONNOLLY.

"Well, this is a dull town!" soliloquized Dick Barker, advance agent, as he gazed lazily about the dingy reading room of the Grand Continental Hotel, and allowed the principal local paper to slip from his grasp. "It's big enough to have some life," he mused, "but it hasn't, confound it! I wonder what induced Sanford to order me to lay over here until the company arrived? Pure cussedness, I guess. I never yet knew a manager to allow the man ahead to meet him in a place where a fellow could have some fun with the boys. Now, if I were only in—"

"Mr. Barker?"  
"Yes," said Dick, turning around abruptly.  
"A telegram for you, sir. The messenger's waiting to see if there is an answer."  
"More orders I suppose," said the agent, as he tore open the brown envelope. "I hope Sanford has changed his mind."

But there was no such luck for Dick. The dispatch read thus:

Little Jessie has been taken sick. Find child to temporarily take her place. Don't fail. SANFORD.

"Well, it's something to occupy my time, anyhow. That's a consolation," remarked Barker, as he put on his overcoat and started off on his errand.

Naturally he sought the local manager, and asked that functionary for the address of the youngster who, in emergencies, essayed infantile roles. There had been such a child in town up to last season, he was informed, but she had bloomed out as a regular member of a company, and was then traveling. Couldn't the manager think of some other girl? After much deliberation he could. One of the stage hands had a little daughter who might be pressed into service. Was there any other? Not that he knew of.

Securing the stage hand's address, Dick hurried off to inspect the youngster. He found her near her father's house, in the poorest quarter of the town, and his face lengthened perceptibly as she was pointed out to him. Instead of a girl of five or six years, he saw before him a rawboned, overgrown specimen of femininity, who looked to be fourteen years at least, although she was really a few years younger.

There was no use wasting any time in that direction, and Dick turned away, resolved to "hustle" on his own account until he found what he wanted. Keeping a sharp lookout for all the children whom he might pass, he had almost reached his hotel, when he saw a pretty, black eyed bit of future womanhood run into the basement of a primly kept house.

"There's a little lady," he thought, "who would look the part, even if she could not remember a line. If I could only secure her, I'd be satisfied. I wonder if they'd let her go? Well, there's no harm trying, so here goes."

His knock upon the immaculate white door was answered by a vinegary visaged woman, whose expression betokened a chronic readiness for a passage at arms. Dick saluted the lady with a courtly bow.

"Madame," he began, "I've just been admiring your child—for the moment I saw you I knew—"

"She's not my child," interrupted the woman with an emphatic compression of her lips.

"Really, you surprise me!" said Dick. "The resemblance is so striking that, as I was about to remark when you spoke, I would have sworn you were her mother."

This was so palpably a complimentary remark that even the advance agent blushed as he gave it utterance; but it was partially effective, for she of the vinegary visage replied, in a mollified mood:

"She is my niece, and is here on a visit."  
"Ah, then I would like you to consider a proposition. I am the agent of the company which is to play at the Opera House during the latter half of the week. We desire a pretty little girl to play a child's part. Your niece could fill the bill exactly. Would you do us the favor of permitting her to appear? She will be well paid."

"How dare you insult me?" almost shrieked the woman. "My niece appear upon the stage? My niece take part in such an abomination as a theatrical performance, and associate with play actors? Ah, the impudence of such people to—"

"Do not excite yourself, madam," begged the thoroughly disconcerted visitor. "I meant no offense, believe me. I beg your pardon, and will seek a child elsewhere."

"Yes, you better seek elsewhere," scornfully rejoined the vixen. "Perhaps the play actress down at the other end of the street would loan you her brat. She's one of your kind."

With this parting shot the door was violently banged, and Barker, who had reached the sidewalk in his retreat, drew a long sigh of relief.

"Whew! But she was a Tartar," he exclaimed. "I thought she was going to stab me with that nose"

At the mention of the remuneration, the subject of the conversation opened wide her big brown eyes in pleasurable anticipation, and exclaimed: "Oh, do let me go, Mama! I won't be long. I'll come back just as soon as I get the money."

"Are you so anxious for the new dress, dear?" asked the mother, with a troubled look. "Would you leave mama alone for the sake of a dress?"

The child hung her head, and her little lip quivered as she replied: "Oh, it's not the dress I want. It's the money. You know you ought to have wine, an' beef tea, an' medicine and—things, and you can't get 'em without money."

Thus delivering herself, the devoted youngster

something to make her sleep, and he's coming back again, and—and—that's all."

Dick seemed to have some difficulty in preserving his cheerful look, but he did it. Collecting his parcels, he entered on tiptoe and in whispers addressed the juvenile nurse thus:

"Now, Allie, I've come to teach you a part which you might have to play. You see, you are a little girl that comes to see her aunt. Your aunt has not been feeling well and the servant goes out and leaves her all alone. So, you think it will be good fun to play the part of servant, and prepare a nice meal for your aunt, and give her a pleasant surprise when she wakes up from her nap. Consequently, you go to the pantry, and you take out

sequential sort of person, who was a terror to delinquent members of the company, but who was a kindly creature withal. Her word was law in the organization, and the agent knew that if her sympathies were enlisted, the sick actress would find in her a friend worthy the name. His expectations were realized. Mrs. Sanford was not in the cottage ten minutes before she was performing tender womanly duties for the invalid, and within a half hour the two were on confidential terms. The actress was still confined to her bed, which the doctor had imperatively ordered her to keep.

"Her condition is serious," explained the physician to the voluntary nurse, "although it is not hopeless. She is suffering mentally as well as physically, and she has been so long without proper care and nourishment that we will have no easy task to pull her through. Perhaps, if you could induce her to relieve her mind by talking of her troubles, her chances could be improved."

Good natured Mrs. Sanford soon acted on the suggestion, and so delicately and yet so effectively did she perform the task, that the sick woman was induced to speak unreservedly of her misfortunes. Here was the old, old story of an actress being captivated by a worthless rascal, who had married her to secure the means of leading an idle life. She had worked for him cheerfully until their baby came, and a protracted illness ensued, which exhausted her savings. She had been a singing soubrette, but when she recovered she found that her voice, and consequently her occupation, was gone. Being no longer able to support her precious husband, that worthy deserted her in a strange town, leaving her and the babe to exist as best they could. They had managed to live for five years, through the untiring toil of the mother, who managed, by working from fourteen to sixteen hours a day with her needle, to earn barely sufficient to purchase the merest necessities of life.

Such was her story. The rest was only too apparent. She had broken down under the terrible strain, and, although she had battled courageously against the onslaughts of disease, her system was not strong enough to withstand the attacks. She had wasted away to a mere suggestion of her former self, and an insidious malady had gained so firm a foothold that nature had to succumb.

"I think we can get along without Allie," remarked Mrs. Sanford to the sufferer, after a long silence. "You would feel lonesome without her, and I'd rather cut out the part."

"Oh, you must let her appear," was the answer. "The child is bent upon earning the money which Mr. Barker has practically paid her already. It would make her so happy to think that she could be of some material service to me, that I would not deprive her of the leisure. Besides it is the only return we can make you for your kindness, and God knows it is a small service for so great a favor you have rendered."

So Allie was coached for her debut, and much to her surprise she was not required to eat delicacies herself, or induce her aunt in the play to eat them. She didn't even have an aunt in the play, and she suspected for the first time that Mr. Barker had been deceiving her. However, she acquitted herself creditably enough for so young a novice, and she was the happiest child in town when she received a crisp five dollar note for services that were worth about one tenth of that sum.

Mrs. Sanford had remained with the mother while Allie was gone, for the good woman played a part which only required her appearance in the last act, while Allie appeared in the prologue. On the second night the sick woman seemed improved, and all were overjoyed. That is, all except the physician who was thoughtful and non-committal. The crisis came on Saturday evening. Allie, with her crisp five dollar note in her little fist, was running gleefully into the house when, child as she was, she had a premonition that all was not right.

"Quick, little one," said the grave physician, "mama wants to see you."

And he carried the wondering child to the sick bed.

"Speak to her," whispered the doctor.

"Mama!" cried Allie.

The heavy eyelids opened, the lack-lustre pupils turned, a sad smile passed over the wan face, and the colorless lips were held out for a kiss.

"Ah, my darling!" gasped the dying woman. "I was afraid you would not come in time, but you are here, when—when I needed you most. Good night, good night!"

With the last word, the final flicker of consciousness died out, and within the hour the troubled spirit of the singing soubrette had made its final exit from this world, and its debut in the next.

## STEAM ON THE STAGE.

The employment of steam in the theatre as a means of representing cloud matter in motion was first made ten or twelve years ago at the Munich Opera House. All that is required is an ordinary generator behind the scenes or underneath the stage, working in connection with a series of perforated pipes running below the boards. By turning on the steamcocks a well filled scene can at once be completely obscured from the vision of the audience. The device is simple and would be perfect were it not that the hissing noise made by the escaping vapor has a tendency to destroy the illusion. The effect was first made use of in England in 1880. Owing to the trouble of fitting up the apparatus, and the few occasions arising for its legitimate introduction in the course of a performance, it has been adopted in only a few theatres.

THE WAY the railroads tell us to "go to the mountains," one would suppose we were a set of howling Mahometans.



o hers. It's as sharp as her tongue, and that's saying a good deal."

Being of a philosophical turn, however, the child seeker comforted himself with the reflection that the information concerning the maternal "play actress down the street" was worth such a tongue lashing, and he set out at once to locate the actress.

After some difficulty he found her in a small cottage, the entire aspect of which was eloquent of poverty, and of that most distressful form of poverty which seeks to hide its terrible extent even from the eyes of those who might lend a helping hand. Although the mother had been attempting to do some work, she had been compelled to cast it aside. Disease had stamped its impress upon her so plainly that even the most casual observer could see that she was a very sick woman. As for the child, a bright girl of five, her face showed that peculiar precocity born of privation.

Despite the want, evident in all the surroundings, the poor woman hesitated to grant Barker's request for the loan of the child.

"She is my only comfort," she said, sadly, "and I can't bear to part with her even for a couple of hours. It would break my heart if she were not here when I should—should—should need her most."

"We would require her for only a half hour," urged the agent, "and, if you wish, we would have somebody remain with you in the meantime. If you could let her appear, I will guarantee that the little one will earn sufficient to buy a fine new dress, and, what is more, you will place us under obligations that we will not readily forget."

ran toward her mother, and buried her face in her skirts, to hide the moisture that was fast dimming the brightness of her eyes. The poor woman's face became radiant as she clasped the girl hysterically to her bosom, and kissed her until she was forced by sheer exhaustion to desist.

"There," she said, soothingly, when she had regained her composure, "don't cry, Allie, and for give mama for thinking that the fatal falling—vanity—which has made us both so wretched, had been transmitted to you. Oh, you have made me very happy, dearest! and you shall go with the gentleman where he wants you."

Dick, who had a heart as big as his own estimate of his abilities, was thoroughly unnerved by the scene. The lump in his throat permitted him barely to gulp out a fervent "thank you," and then he bolted out of the house, vigorously using his handkerchief as he went.

A couple of hours later found him again at the house, however, and in the greatest good humor. He carried a number of mysterious looking bundles, which he carefully deposited outside the door before knocking. His knock was answered by Allie, who seemed to be alone, and this fact apparently pleased the visitor.

"Where's mama?" he asked.

"She!" continued the child, putting her tiny finger to her lips to make the warning more impressive. "She's in the next room, asleep for the first time in ever so long. Oh, she was awful sick after you left, and I had to go for the doctor, and he scolded me for not coming to him before, and he gave her

a jar of beef extract, like that. Then you find a broiled chicken which only needs to be heated like this. And then you rummage around until you discover a bottle of wine, of that sort. After a while, you run across a lot of little delicacies and fruit like these, and you arrange them on the table so they'll look inviting—so."

As he spoke, the good Samaritan suited the action to the words, and produced the very articles that he had mentioned.

"There you are," he continued, as he finished his task. "Of course, when your aunt in the play comes out, you must help her eat the things and you must press her to eat a great deal. Now, to do all that on the stage, you'll have to practice it beforehand, so I'll leave those things here and you can practice with your mama when she gets up. If all those things are not eaten when I come again tomorrow morning, then I'll know you haven't rehearsed well. Do you understand?"

"Oh, yes, sir, I'll practice good."

"That's a good girl. Remember, you must be dead letter perfect in that scene and rehearse the business particularly."

This parting admonition was naturally no altogether intelligible to the child, but she promised to obey it just the same, and Dick took his leave.

Next day the company arrived, and Barker was ordered to produce the juvenile substitute. Instead of doing so, he prevailed upon Mrs. Sanford, the manager's wife, and, if the truth must be told, the manager's manager as well, to go with him to the cottage. Now, Mrs. Sanford was a bustling, con-







g. | sang Oct. 5, 6 to fair houses,















Opera House Oct. 6, canceled. . . . Docherty and Co. returned to this city.

## MAINE.

**Portland.**—At the Portland Theatre, the Renz-Santley Co. with Lester and Allen came Oct. 9. Stetson's Opera Co. is booked for three performances, 12, 13, Annie Pixley 19, 20, Bennett & Moulton's Co. did their customary large business last week. The "S. R. O." card was out despite bad weather. Carl Albert, who has been treasurer of this company for several seasons, severed his connection at the close of his engagement here. Mr. Albert goes to New York. . . . At City Hall, the Stockbridge course opens 19, with the Bostonians.

## MASSACHUSETTS.

**Boston.**—There is nothing new on our boards the current week. The prosperity of "Little Lord Fauntleroy" at the Boston Museum is remarkable. The houses have been actually overflowing every night, and standing room only appears to be a fixture. It will run easily to big business until Nov. 12, when the new Bronson Howard play will be produced, provided the heavy rain on Elsie Leach doesn't prove too great for her. She has an exceedingly big number of lines—for a child, I mean—her role being two-thirds as long as that of Hamlet, and, of course, it is not an easy part for a child to wade through. Stage Manager H. M. Pitt coached Elsie in the part, and she shows her meritorious qualities in the success achieved by the child star. This is the fifth week of the run.

**Park Theatre.**—This is the fourth and closing week of Annie Pixley's engagement, and she puts on "Milk and Honey" on Oct. 13. The success of her engagement is gratifying to the gifted comedienne, "Smiley" Walker, tell me, and this was the case, too, when the attractions elsewhere were drawing big money. "A Hole in the Ground" opens 19 for two weeks. John J. Ruddy has been bustling hereabouts for the past few days, and if the theatre is taken to big, dandy houses it will be no fault of his.

**Boston Theatre.**—The "Cry of the Slaves" seems to run along without any appreciable loss of business. The business has been scored this far. It has a fortnight including the current week, to run. The one hundred and fiftieth performance of "The Cry of the Slaves" is being celebrated by the presentation of a large number of floral slippers, filled with flowers, to the gentler sex. Maude Banks is underlined for a couple of weeks, including 22. Ed J. Buckley, star of the "Cry of the Slaves," is being billed with the star as her leading man.

**Gloucester Theatre.**—This is the final week of "Ernie," and on 13 "Katie" will be given. The success of the engagement with Maude Banks in her original part, Manager A. O. O'Connell, has been singularly successful. It is finally decided that the engagement will be extended until Mrs. O'Connell makes her appearance, which ought to be about Oct. 29.

**Hollis Street Theatre.**—H. E. Dixey winds up his stay with the close of the current week. His three weeks of "Adonis" has been solidly successful. Manager Daniel Frohman's strong Lyceum Theatre Co. from New York, which opened on Oct. 13, has been a success. The company is headed by H. E. Dixey, who has been a success. The company is headed by H. E. Dixey, who has been a success.

**Grand Opera House.**—Edwin Arnold, an earnest, virile young actor, who has been a success in the Lyceum Theatre, is booked for the current week. The company is headed by H. E. Dixey, who has been a success. The company is headed by H. E. Dixey, who has been a success.

**Howard Theatre.**—In consequence of an injunction granted to J. H. A. Stevens against Little Church and Henry Bradley, restraining them from producing "The Cry of the Slaves," the engagement of the company, headed by H. E. Dixey, who has been a success. The company is headed by H. E. Dixey, who has been a success.

**Gayety Music and Burlesque Theatre.**—Opera appears to go here for a certainty. This is the thirteenth week of "The Cry of the Slaves," and the success of the engagement with Maude Banks in her original part, Manager A. O. O'Connell, has been singularly successful. It is finally decided that the engagement will be extended until Mrs. O'Connell makes her appearance, which ought to be about Oct. 29.

**Adelphi Theatre.**—The first week of the business was very large, and no doubt. Proprietor Austin expressed himself as highly satisfied, and he hasn't the slightest fear for the future of his place. It is a cheerful, bright house, and the success of the engagement with Maude Banks in her original part, Manager A. O. O'Connell, has been singularly successful. It is finally decided that the engagement will be extended until Mrs. O'Connell makes her appearance, which ought to be about Oct. 29.

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"A Hole in the Ground" comes Oct. 9. Rose Coghlan 11, "A Postage Stamp" 13. Seeman's Electric Co. played a small audience. A big house greeted "Shadows of a Great City" 2. Barry and Fay played to fair business 3. . . . Steve Corey is at home on the sick list, having trouble with his throat.

**Lawrence.**—Barry and Fay played to a good sized house Oct. 1. James O. Day played to good business 3-4. On invitation of Manager Grant, Mr. O'Neill and the gentlemen of his company attended Lodge No. 68, B. P. O. E. and, having themselves highly enjoyed it, they returned to the city. Bookings for the "Cry of the Slaves" 17 (local) Barlow Bros. Minstrels 18, 19, 20.

## MISSOURI.

**St. Louis.**—Last week was a grand one for all places of amusement, and stand program only was the rule till after Friday evening. Heavy rain on Friday kept people from the Fair and filled the places of amusement. The attendance at "The Last Days of Pompeii" Oct. 4 was the largest of the season.

**OLYMPIC THEATRE.**—"The Pearl of Pekin" closed the second week in grand style, and was succeeded by R. B. Mantell 7. "Harbor Lights" comes 14. GRAND OPERA HOUSE.—Johnson & Slavin's Minstrel company commenced a week's engagement 7. "Held by the Enemy" did a big business last week. The "Little Tycoon" Co. comes 14.

**PEOPLE'S THEATRE.**—Lizzie Evans is the attraction this week. "Zozo" caught the crowds last week. "The Twelve Temptations" 14. People's Theatre.—The White Slave this week. "Held by the Enemy" did a big business last week. "The Little Tycoon" Co. comes 14.

**STANDARD THEATRE.**—Frank Jones this week. Lester & Williams Co. did a big business last week, and then left for New York to organize. Lilly Clay's Co. comes 14.

**NEW LONDON THEATRE.**—Denny Strat, Wm. H. Zeno, Polly McDonald, Frank Adams, and Wm. H. Zeno, with Cooke, Collins and Gibson, Fred Roberts, and Wm. H. Zeno, Annie Ryan and Chas. Frye this week.

**ESHER THEATRE.**—Carrie Hall, Lewis and Carroll, Hart and Calvert, Lilly Clay's Co. comes 14. "The Little Tycoon" Co. comes 14.

**PALACE THEATRE.**—Three Alton Bros., Louise Kehoe, Connors and Adams, and Wm. H. Zeno, Annie Ryan and Chas. Frye this week.

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Subscription.—One year in advance, \$4; six months \$2; three months \$1. Foreign postage extra. Single copies, 10 cents each.  
Advertisements.—30 cents per line, single copy, 10 cents. A deduction of 20 per cent. will be made for advertisements when paid for three months in advance. Department notices, copied from and credited to other journals, 30 cents per line.  
OUR TERMS ARE CASH.—Advertisements must be paid for at the time of insertion.  
THE CLIPPER is issued every Wednesday morning. The 1st, 4th, 8th, 12th, 15th, 18th and 22nd pages GO TO PRESS ON MONDAY and the other pages on TUESDAY EVENING.  
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ADDRESS ALL COMMUNICATIONS:  
THE FRANK QUEEN PUBLISHING CO. (Limited),  
P. O. Box 2,758, or CLIPPER BUILDING,  
88 and 90 Centre Street, New York.

## THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (Limited),  
PUBLISHERS.  
GEO. W. KEIL, MANAGER.

SATURDAY, OCTOBER 13, 1888.

ANSWERS TO CORRESPONDENTS.

No Replies by Mail or Telegraph.

ADDRESSES OR WHEREABOUTS NOT GIVEN. ALL QUESTIONS OF SUCH NATURE SHOULD BE SENT TO THE CLIPPER, IN CARE OF THE CLIPPER POST-OFFICE.  
ALL LETTERS WILL BE ADVERTISED  
ONE WEEK GRATIS.

**DRAMATIC.**  
CONSTANT READER, Burlington.—Write to Mrs. Jennie Kimball, care of THE CLIPPER Post Office.  
W. S. Kansas City.—Write to the assistant secretary of the Actors' Fund, Benj. A. Baker, 121 Fifth Avenue, New York City.  
N. C. F. Lexington.—I have had better turn your thoughts in another direction. We cannot conscientiously encourage you to visit your city, and the head of this column. It is probably a self. We can't explain the term.  
Mrs. A. M. J. Morristown.—See the notice at the head of this column. If you know the name of the troupe look for its destination in our list of routes, published on the second or third page of the paper.  
J. B. N. Philadelphia.—There are but two courses open to you. First, make repeated personal applications to such managers, local or traveling, as may be likely to accept your services; second, advertise, stating your ability, qualifications, etc.  
J. H. N. San Francisco.—No license is required to enable you to discuss of it. Send one dollar, with printed title page, to the Librarian of Congress, Washington, D. C. 3. Advertise. 4. We never accept "commissions" of any kind.  
K. C. S. O.—We cannot publish your communication, because we wish at all times to avoid the scandal of the profession. The law courts are open to you.  
J. C. and J. R.—We have sent for an accurate record of their partnership, and will answer your question later.  
J. G. L.—Call at Harding's for the notice at the Bowers, and you will be put on the right track.  
J. McF. San Francisco.—From \$100 to \$300 a week. 2. From \$75 to \$150.  
S. M. C. C.—Louis Moreau Gottschalk, the pianist, was born in New Orleans, La.  
H. W. F.—I was never produced with that cast, but with F. C. Bangs, Agnes Rogers and Louis Aldrich. You have confused it with "Julius Caesar." 2. No.  
S. M. C. C.—Five lines, one dollar each in return. 2. Twenty to thirty dollars. Advertising is the better policy.  
M. B. Cincinnati.—With Winnetta's "Passion's Slave" Co., as our route list and record in Boston, care of Loe & Sheppard, publishers, Boston, Mass.  
Mrs. D. Philadelphia.—Their route is very uncertain. You had better write to your son, care of THE CLIPPER. See the notice at the head of this column.  
F. BLANCHARD, N. Leadville.—Letter was sent to San Francisco Sept. 27.  
"VIRIAN." Dallas.—See the notice at the head of this column. 2. Make application to the managers of such vaudeville and minstrel troupes, or to the Bowers, at the appropriate time, advertising your qualifications, experience, etc.  
J. M. D. Philadelphia.—They never appeared in that comedy.  
J. K.—See the notice at the head of this column.  
H. de L. Philadelphia.—At present she has no company on the road, and, therefore, no route list. She had been engaged to support a certain star, but he believes she has resigned.  
M. C. G.—See the notice at the head of this column.  
J. H. K. Carbondale.—It is not a revolving stage. Neither is there one of the kind in Boston, or anywhere else in this country, as far as that matter. You were right. The stage at that house works on the elevator principle.  
J. R. S. Chattanooga.—See the notice at the head of this column.  
A. B. L. Athens.—The paper is out of print.  
"REDD."—We believe it is. Write to Mr. Marble, care of THE CLIPPER. 2. We have not heard of them in several years; yet they may be in business still.  
H. J. V. Scranton.—He is resting, and will resume his tour after the elections.  
L. W. Oakland.—That troupe is playing in Europe. Address him care of the London Theatre, London, England.  
D. D. Brock, N. Y.—They cannot compel free admission tickets as a part consideration for the license. The remedy is twofold. Firstly, if you have the license in hand, refuse admission to the holders of the free passes; secondly, obtain a mandamus from some superior court of record in your county compelling the board to grant to you admission without granting the passes. We have always found the circumstances are well ventilated in the local newspapers all such small practices are effectual.  
K. M. C. C.—Bellevue, Ireland.—G. V. Brooke made his first appearance on the American stage Dec. 15, 1851, at the Broadway Theatre, New York, as Sir Giles Overreach, at the Walnut Street Theatre. Later he played and ran for a short time through the country, in the house, in which he started on a stirring tour through the West, visiting the principal cities and making his final appearance June 14, 1853, at Othello, at the Walnut Street Theatre. He then returned to England and sailed for Australia, where he remained seven years, making his London reappearance Oct. 28, 1861, at the Drury Lane Theatre. In 1860 he had been lessee of the Theatre Royal, in Melbourne. When he took his ill-fated trip to the London, he was under a two years' engagement to George Coppin, for an Australian tour. We cannot spare the space for a more detailed sketch. Send us a copy of your article when The Gentlemen's Magazine prints it.  
J. F.—Answer next week. Letter received too late to search for this issue.  
D. H. Columbus.—See answer to "J. N. P."  
W. H. H. Melbourne, Aus.—He is in England, with Minnie Palmer's Co.  
Mrs. M. E. H.—The lady declares that she is not his wife, and has no connection with him. Beyond that we know nothing of the matter.  
C. M. A. Orlando.—Write to George O. Starr, press agent of that circus, as per its route in the issue. He will find out and inform you. We cannot make the necessarily long search of our files.  
M. A. Rutland.—Yes, it had a long run there, ending Nov. 9, 1887.

**BASEBALL, CRICKET, ETC.**  
C. Lynn.—James L. White of the Detroit team, who is about forty years old, is the only player, we believe, of that age in the National League.  
C. F. E. Watertown.—A. Jones. Our rule is that the winning club has to score at least 2 to 1, and that 1 to 0 does not win a two to one bet.  
J. S.—The greatest attendance at any one game at the Polo Grounds was at the afternoon game between the New York and Detroit clubs on May 31, 1886, when about 20,500 people passed through the turnstiles, and an unknown number of people failed to go through the turnstiles and yet got in. If you wish the "exact" figures you will have to apply to the Polo Grounds.  
W. M. T. Hampton.—John J. Davis, who bails from Boston, pitched in twenty-three championship games for the St. Louis Browns in 1884, and was engaged by the Boston Club at the commencement of the season of 1885. 2. We do not know if he is the same player you mean.  
D. H. N. New Castle.—B. wins. Detroit did not win the majority of the championship series with Pittsburgh.  
W. S. C.—The only way we know of to decide the bet is to time the batsman with a stop watch. There is no record for that distance.  
READER, Westfield.—A. of course, loses if he bets that the Chicago will win the B. and C. game, and the Chicago lose the only game played on that day. The bet would have been a draw if the Chicago had won the only game they played.  
J. C. New Orleans.—The St. Louis Browns' championship percentage in 1887 was 74; Detroit's was 67. 2. The Reds win by the score of the sixth inning. 3. Yes.

**CARDS.**  
J. R. Ottawa.—No. All such action must be taken before the first deal around.  
C. F. E. Chicago.—High, always.  
WINDSOR, Quincy.—We repeat, when not called, he has to show queries only. Unless previously agreed otherwise, this rule "goes" in all sections of the country. The redundant card argument is absurd.  
W. J. S.—I. The great deal poker never transfers, unless it has so been specially agreed. 2. A is slightly by the Boston Club at the commencement of the season of 1885. 2. We do not know if he is the same player you mean.  
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**CHESS.**  
To Correspondents.  
L. HOFFER.—We hope a compliance with sundry requests will prove equally feasible and agreeable.  
"No Roy."—We will be sorry to lose your company, even temporarily; but, doubtless, you will return with new vigor. All right, we observe, on file.  
BRO. PETERSON.—The proposition is altogether agreeable with an "if." We answer further by post.

**PROBLEM NO. 1,660.**  
BY D. M. PIKE  
WHITE (Mr. Brown).

White to play and give mate in two moves. A movement has been actively set on foot in Turin to promote a chess tournament, the first of its kind. It would arouse a new enthusiasm here if Signor Zannoni, or some other of the Italian chess masters, could appear in our own Sixth Congress.

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H. M. Wawa.—If called, a loose; if not called he wins. See? For a positive decision on the waver your statement needs to be more explicit.  
G. R. W. Littleton.—He is entitled to the ace only, according to your statement. B was right.  
E. O. Pennington.—No. It was improper. Building is really the raising by one player of a combination made by another, and that can be done only by a card from the former's hand. B needed to use a tray from his hand in order to change A's combination to the number stated.  
O. L. D. Chambersburg.—You are in error. Reflect.

**BILLIARDS, POOL, ETC.**  
G. P. C. Omaha.—Rule 4, Fifteen Ball Tournament of 1887, covers the point in dispute. It says: "After the opening stroke, each player must either pocket a ball, or make at least one object ball or the cue ball, after contact with an object ball, strike a cushion under penalty of forfeiture of three points."  
D. AND D. Bryan.—I commit an attorney. 2. We have mailed to you a copy of billiard rules, obtained from the Billiard Association of America, 1520 Madison St. N. A. Ogdensburg.—The balls pocketed on the shot you mention, including the one forced from the table on the play, should be replaced on a line with the spot. The player loses his turn, and forfeits a ball.  
A. RUSSELL, Champlain.—In a game of billiards, the shot you mention would be called a bank shot. We can see no reason to call it so in fifteen ball pool.  
KEPPEKE, Chicago.—We have neither the time nor the space to discuss in detail your lengthy article, however good our intentions may be. Our decision in the matter, in our issue of Sept. 22 is absolutely correct, and stands.

**ATHLETIC.**  
J. D. Allison.—You are mistaken. His best distance is from 200 yards to half a mile, although he can run well up to a mile. He has not been equal to some other professionals at the latter distance.  
H. R. Harrisburg.—I will find the records in THE CLIPPER ANNUAL for 1888. 2. Such instances have been frequent.  
W. J. McC. Erie.—Address him in care of THE CLIPPER. We do not keep track of his movements.  
R. R. Wilmington.—The runner's distance, after walking, heel and toe, in six consecutive days, is 331 miles, by George Littlewood, in England. The greatest distance made in the same way in America is 150 miles, by Charles Harriman. Particulars in THE CLIPPER ANNUAL for 1888.

**RING.**  
F. D.—Jack Burke and Mike Cleary met three with gloves in this city, July 28, 1884, in San Francisco, Cal. Nov. 23, 1886, and in Chicago, Ill. Dec. 28, 1886. The two former fights ended in draws, and the third was won by Burke, knocking Cleary out in the third round.  
W. J. M. Hopkinton.—John L. Sullivan was champion of America until he failed to accept a challenge issued by Jake Kilrain in the Spring of 1887.  
READER, Paterson.—John C. Heenan was staid to weight 175 lb and Tom Sayers 165 lb when they fought at Farnborough, Eng. T. 1886.  
D. L.—Tom King, who fought J. C. Heenan, Jim Mac and others, was born at Stepney, London, Eng. Aug. 14, 1835. See King Department for brief biography.

**AQUATIC.**  
W. P. M. Trenton.—John Teemer has twice defeated Ed. Hanlan for the championship of America, also defeating Jake Gaudaur once for the title and being once beaten by him for the present champion.

**POLITICAL.**  
J. W. R. Torre Haute.—In the event of a tie B will win. A's wager, as stated by you stipulates distinctly that there shall be more votes for his candidate.

**DICE, DOMINOES, ETC.**  
PAT. Pittsburg.—The cup properly belongs to you. But if you are not satisfied, you may play for it.  
R. A. F.—A's throw was the higher.

**MISCELLANEOUS.**  
C. C. C. Chicago.—I. None. They are one and the same. 2. See head of this column as to replies by mail or telegram.  
RUSSELL, B. wins. In touching the eighty-seven pound notch it surely needed to pass the staid eighty-five.  
READER.—Tell us what the "sure thing" is, and we will let you know more about it.  
X. Y. Z.—I may be the one, and then again it may be the other. You may be right, or you may be wrong. Write to the Mayor of St. Louis. It is a part of his business to answer your queries.  
M. E. Cincinnati.—No.  
C. M. N.—The bet is off. It is senseless and silly. We long ago made it draw all catch wagers on this sort. Time must hang heavy on your head.  
B. J. S. Creston.—Why do you ask us to decide? Your letter states that the decision of the editor of THE CLIPPER is final. He is the one to decide. If it was not comprehensive enough, refer your grievance back to him.  
C. C. C. C. C.—Send only condensed account of each day's proceedings. Cannot make room for a lengthy report.  
H. Philadelphia.—Write to the International News Co., 31 Beekman Street, New York City.  
J. O. C. Chicago.—Answer next week.

**CHESS.**  
To Correspondents.  
L. HOFFER.—We hope a compliance with sundry requests will prove equally feasible and agreeable.  
"No Roy."—We will be sorry to lose your company, even temporarily; but, doubtless, you will return with new vigor. All right, we observe, on file.  
BRO. PETERSON.—The proposition is altogether agreeable with an "if." We answer further by post.

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**Enigma No. 1,660.**  
From the Chess Monthly.  
Ending in Bradford Burn vs. Shipworth.  
BY AMOS BURN.

At K K, K B 7, K B 8, K R 4, K B 3, B 2, Q R 6.  
At K R, K B 4, Q R 8, K B 2, K B 6, Q R 2.  
Black wins beautifully in five moves.

**Game No. 1,660.**  
As is well known, there has long been a keen rivalry (to draw it mildly) between Messrs. Burn and Shipworth, hence the great interest in their personal tilt at Bradford.—Field.

**ZUCKERTORT'S OPENING.**  
White. Black.  
A. Burn. I. Gussenberg.  
1. K K to B 3. P to Q 4. P to K 4. R P X P (c)  
2. P to Q 4. Q K to B 3. Q R X P (c)  
3. P to K 3. Q R to B 2. Q R X P (c)  
4. Q to Q 2. Q R to B 2. Q R X P (c)  
5. P to R 3. P to R 3. K B to R 2. K B to R 2.  
6. Castles. K B to Q 3. K B to R 2. K B to R 2.  
7. P to Q 3. Q R to B 2. Q R to B 2.  
8. Q to R 4. Q R to B 2. Q R to B 2.  
9. P to R 4. Q R to B 2. Q R to B 2.  
10. K B to K 4. Q R to B 2. Q R to B 2.  
11. Q to R 4. Q R to B 2. Q R to B 2.  
12. P to Q 4. Q R to B 2. Q R to B 2.  
13. Q K to R 4. Q R to B 2. Q R to B 2.  
14. P to R 4. Q R to B 2. Q R to B 2.  
15. K B to R 2. Q R to B 2. Q R to B 2.  
16. Q K to Q 2. Q R to B 2. Q R to B 2.  
17. Q to R 4. Q R to B 2. Q R to B 2.  
18. Q to R 4. Q R to B 2. Q R to B 2.  
19. K B to K 4. Q R to B 2. Q R to B 2.  
20. P to K 3. Q R to B 2. Q R to B 2.  
21. K B to K 4. Q R to B 2. Q R to B 2.  
22. K R to B 2. Q R to B 2. Q R to B 2.  
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59. K R to B 2. Q R to B 2. Q R to B 2.  
60. K R to B 2. Q R to B















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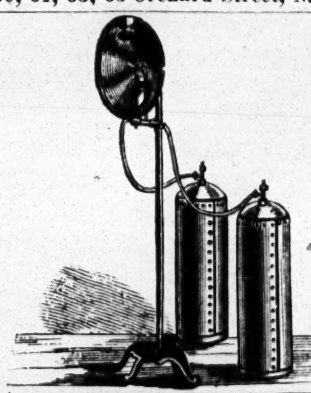
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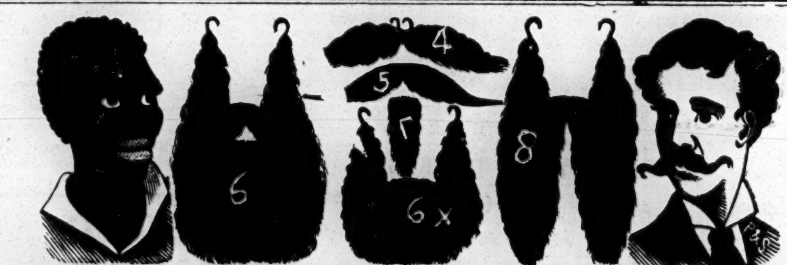
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